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# Seattle Children's Theatre

presents

# SEEDFOLKS

Adapted from the book by **Paul Fleischman**

Produced by **Children's Theatre Company**, Minneapolis, Minnesota

Directed by **Peter C. Brosius**<sup>#</sup>

## THE CAST

Sonja Parks\*

## UNDERSTUDY

Gin Hammond\*

*Set & Projection Designer*  
Jorge Cousineau

*Costume Designer*  
Sonya Berlovitz<sup>^</sup>

*Lighting Designer*  
Paul Whitaker<sup>^</sup>

*Sound Designer*  
Sean Healey

*Composer*  
Victor Zupanc

*Choreographer*  
Joe Chvala

*Dramaturg*  
Elissa Adams

*Dialect Coach*  
D'Arcy Smith

*Stage Manager*  
Jamie J. Kranz\*

*Associate Lighting Designer*  
Craig Gottschalk

Cameras and video recorders may not be operated during the performance.

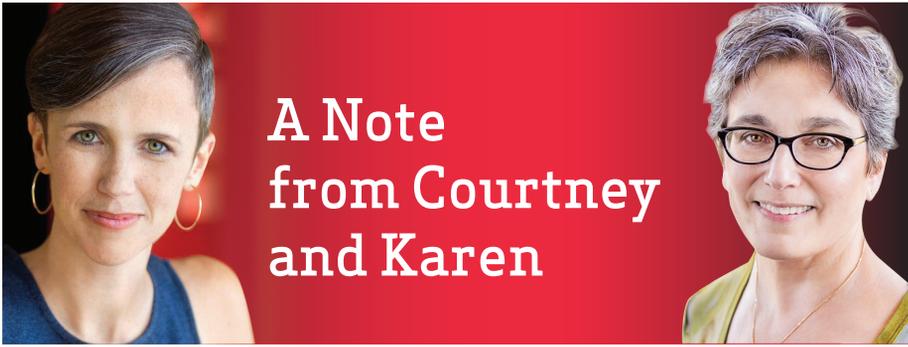
Seedfolks is performed with no intermission.



\* Actors' Equity Association member

<sup>^</sup> United Scenic Artists member, Local 829

<sup>#</sup> Stage Directors and Choreographers Society member



# A Note from Courtney and Karen

Dear Friends,

Welcome to the fifth show of our 42nd season, *Seedfolks* adapted from Paul Fleischman's moving book for young people. Spring is the perfect time of year for this powerful story on SCT's stage. The natural world is waking up after the short days of a long winter, ready to grow, transform and bloom. The warmth of the sun beckons us outside. Writer Margaret Atwood offers this sage wisdom for how to make the most of your day this time of year, "In the spring, at the end of the day, you should smell like dirt."

*Seedfolks* begins from a very simple action: Nine-year-old Kim plants six lima bean seeds in memory of her father, in neglected soil.

That gesture becomes a launching pad for a community Kim never anticipated. Kim's actions ripple out to inspire radical transformation in her neighborhood. We witness the way a community space inspires healing and restoration. We experience the joy of a young person invoking change. And perhaps most importantly, we understand the richness of diversity in Kim's community being brought together; a beautiful and authentic representation of America.

We are thrilled to have three critical partners on this project. Our friends from Children's Theatre Company in Minneapolis, who originally produced the show, are here with their incredible team including Artistic Director Peter Brosius who directs, and the incomparable Sonja Parks who originated the role in Minneapolis. Sonja plays over 11 characters in the show. Her breadth and range are extraordinary. We are also proud to partner with Tilth Alliance, a Seattle-based organization that focuses on uniting communities through gardening. Finally, the generous support from the Biller Family Foundation who encourage important conversations around timely social issues. We have been energized by the collaboration with all of these institutions.

We hope *Seedfolks* will inspire you to pay special attention to opportunities for growth, beauty and connection. The potency of the story lies in the simple truth that one small act might open an entire world of possibilities.

Enjoy the show,

Courtney Sale | Artistic Director

Karen Sharp | Managing Director

One small act might open an entire world of possibilities.

## A Message from Season Sponsor



Seattle Children's Theatre and Microsoft share a passion for creativity, learning and excellence. Year after year, Seattle Children's Theatre delivers high quality entertainment that captivates the imaginations of young people, and their families, throughout the Pacific Northwest. That's why Microsoft Philanthropies is proud to sponsor the 2016-17 season.

Community involvement is an integral part of our culture at Microsoft. We support the work of local nonprofits and encourage employee investment and volunteerism. Our employees respond in an incredible way, volunteering thousands of hours and contributing more than \$60 million each year to local nonprofits, including Seattle Children's Theatre.

A thriving arts and cultural scene, a network of human services providers, and a world-class education system are critical to the continued vitality and attractiveness of the Puget Sound region. Through partnerships with organizations such as Seattle Children's Theatre, we aim to create an environment where the arts will thrive for generations to come.

On behalf of Microsoft and our employees in the Puget Sound area, we thank Seattle Children's Theatre for enriching our community.

Enjoy the show!

**Mary Snapp**

Corporate Vice President  
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# Synopsis

One April morning on an apartment block in Cleveland, a 9-year-old Vietnamese girl named Kim steals out of her building to the trash-filled lot next-door and plants lima beans to honor her father, a farmer, who died before she was born. Ana, an elderly woman, seeing Kim from her apartment window, assumes she's up to no good. Ana sneaks down to the lot and unearths the seeds, realizing her mistake too late; she's harmed the plants. Ana consults her friend Wendell, who grew up on a farm. He helps Ana replant, and clears some of the surrounding trash. He decides to do some planting of his own.

On the same block, teenaged Gonzalo who learned to speak English from watching cartoons, realizes his uncle Tio Juan, who speaks no English, has wandered out of the apartment again. Gonzalo spots him admiring the new garden, gesturing to Wendell to put more distance between his plants. His uncle has found a new purpose.

Leona hates the waist-high trash and loiterers in the vacant lot, so she's pleasantly surprised seeing neighbors clearing the garbage to grow little gardens. Her granny used to grow goldenrod. Inspired to grow her own, Leona spurs the Public Health Department to send a prison-work party to clean up the trash.

Twelve-year-old Ginny and her father from Haiti join in to grow a lettuce garden to fund her college dreams. However, their plants turn brown and start to die. Tio Juan tells them they overwatered. Ginny's college dreams start slipping away.

Word of mouth about the garden spreads; soon it is filled with plots. But Sam, who's growing pumpkins, is disappointed that they are segregated by languages and ethnicities. Some people also put up fences, KEEP OUT signs, and barbed wire because of theft. The garden is turning back into Cleveland.

Sae Young, a Korean widow, sees Kim picking lima beans. Sae Young suffers anxiety and isolated herself from the world after being robbed at gunpoint at her dry cleaning shop. But that day she joins the garden to grow peppers in her own plot. She feels safe around people again.

Curtis is trying to win back his girlfriend by growing her favorite tomatoes in a plot outside her window. Tio Juan shows him how to care for them. Curtis tends them religiously. Then one day he discovers his biggest prized tomato is gone. Another is stolen the next day. Curtis starts paying Royce, a homeless teen, to guard them, then puts up the sign: LATEESHA'S TOMATOES. When he looks up, Lateesha's staring at it from her window.

As Amir, an Indian immigrant, tends his vegetables, a woman screams down the block. A man with a knife is stealing her purse. All the gardeners pursue him. Amir is impressed that they all united to catch a criminal. At the end of the growing season, the gardeners host a harvest festival and everyone shares their bounty. Ana admires Amir's vegetables and apologizes for calling him a "dirty foreigner" once at his fabric store. Amir asks her to dance. Gonzalo dances with his mother, Curtis with Lateesha.

Florence watched the garden all season. Arthritis prevented her from participating. By November the garden is empty; winter brings deep snow until April. At last the snow melts, but the garden remains empty. Florence worries people lost interest, that the city shut it down or the lot was sold. Then one day she sees someone digging. It's Kim, planting beans. Florence is flooded with happiness. The neighbors look across the distance and wave.

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# The Cast



**Sonja Parks** (*Actor*) is thrilled to once again be performing *Seedfolks*. She's a featured performer at many notable venues including Children's

Theatre Company of Minneapolis, Public Theatre, Royal Shakespeare Company-London, the Kennedy Center, Playwrights' Horizon, Boston Center for the Arts, The Guthrie Theatre, and Penumbra Theatre. Some of her favorite roles include: *Sleeping Beauty*, *Antigone*, Roxanne in *Cyrano DeBergerac*, August Wilson's *Jitney*, the one-woman show *No Child...* by Nilaja Sun, and the smart-mouthed, rapping/singing street-urchin Crystal in *Little Shop of Horrors*. She trained at UT Austin, Dance Theatre of Harlem and the National Black Theater with the late Dr. Barbara Ann Teer. An original member of Doris Duke Fellow Sharon Bridgforth's celebrated root w'y'mn theatre company, she originated two one-woman shows, garnering an Osborn Award nomination by the American Theatre Critics Association. A respected professional in her field, she's served on many national panels with other distinguished artists and newsmakers including: Kerry Kennedy of the Kennedy Center; journalists Nicholas Kristof and Ann Curry; film producer Julius Tennon of JuVee Productions (a joint

venture with his wife, Viola Davis); Swedish actor/director Josette Bushell-Mingo; British theatre historian Nike Jonah, and noted American theatre historian Todd London. Her commitment to arts activism has led her to many parts of the world including: Lagos, Nigeria; Accra, Ghana; Berlin, Germany; Reykjavik, Iceland; Havana, Cuba; and the Movement for Black Lives in Ferguson, MO. She is an NEA Fellow; a McKnight Artist Fellow; a two-time Minnesota State Arts Board Fellow; a two-time Minneapolis Ivey Award winner (Acting-2009 & Directing-2010); a TCG/Fox Distinguished Achievement Resident Acting Fellow; a McCarter Theatre Center-Princeton/Sallie B. Goodman Fellow; has been a featured artist in Time magazine; and named "One to Watch" and one of "Seven Artists You Must See" by American Theatre magazine. She taught acting and theatre for six years as a member of the Theatre Arts faculty at the University of Minnesota/Twin Cities and has been a guest-teaching artist at DePaul University/Chicago and Hampshire College/Amherst. Currently, she is documenting her performance methodology based in the "Theatrical Jazz" aesthetic as a tool for performers as well as a pedagogical guide to be implemented in teacher training programs.



**Gin Hammond** (*Understudy*) received her MFA from the A.R.T. at Harvard University/Moscow Art Theater, and has been a dialect coach

for SCT shows including *Robin Hood* and *The Borrowers*. She received a Helen Hayes Award for Outstanding Lead Actress for her performance in *The Syringa Tree*, and has performed in Russia, Germany, Ireland, Scotland and England. She is co-founder of the Seattle Voice Institute where she teaches a wide array of vocal techniques such as voice-over, public speaking, and accent/dialect skills. Hammond's voice can be heard on commercials, audiobooks, and a variety of video games including *Undead Labs: State of Decay*, *DotA 2*, *Aion*, *Halo 3 ODST*.

## Artistic & Production For CTC

**Peter C. Brosius** (*Director*) joined Children's Theatre Company as Artistic Director in 1997. At CTC, Peter has directed the world premieres of *Buccaneers*, *Lizzie Bright* and the

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We are fortunate to work with very talented performers, designers, playwrights and directors at SCT. One of our responsibilities to these artists is to help protect their work from illegal distribution or piracy. Contractually, the use of images of their designs and recordings of their work is very specifically controlled. We appreciate that people want to capture a memory to enjoy later, but it is actually a violation of contract, and of trust between the artists and the audience. You are welcome to take pictures in the lobby, of family and friends in their seats before or after the show, or when talking to the actors at autographs after the show, with their permission. If you are not sure if a photograph is permitted, please ask.

**"If you are with someone who becomes noisy or restless, please be kind to your neighbors and use our quiet room which is located in the back of the theater over your right shoulder."**

We love our audiences and want them to express themselves during the show—laughing, clapping, shouting in amazement. It's part of the community experience. But everyone has moments when they just don't want to be where they are. And sometimes they express this quite loudly. The quiet room offers a place to see and hear the show, while having a chance to settle in private. Please keep in mind that although it is called the "quiet room" it is not completely sound-proof.



# For CTC

*Buckminster Boy, Mercy Watson to the Rescue!, Reeling, Anon(ymous), Babe, the Sheep Pig, The Biggest Little House in the Forest and The Iron Ring*, among others, all commissioned and workshopped in CTC's new play development lab. He has also directed numerous regional premieres. Previously, he was the Artistic Director of The Honolulu Theatre for Youth and Artistic Director of the Improvisational Theatre Project of the Mark Taper Forum. In addition, Peter has directed at theatres across the country including South Coast Repertory, Arizona Theatre Company, South Street Theatre on Theatre Row, and Off Broadway for Pan Asian Repertory. Peter is the recipient of numerous awards, including TCG's Alan Schneider Director Award, honors from the L.A. Drama Critics Circle Award and Dramalogue and most recently, a 2013 Ivey Award for Best Director on *If You Give a Mouse a Cookie*. He holds a B.A. from Hampshire College and an M.F.A. from New York University. Peter is married to writer Rosanna Staffa and is the father of Daria and Gabriel.

**Joe Chvala** (*Choreographer*) is the founder and artistic director of the highly-acclaimed percussive dance company, the Flying Foot Forum. In addition to the Flying Foot Forum, Chvala has directed, choreographed, and been commissioned to create new works for a variety of theater and dance companies including the Guthrie Theater, the Walker Art Center, the Ordway Center for the Performing Arts, the Minnesota Opera, Children's Theatre Company, Gothenburg's Balettakademien, Heart of the Beast Puppet and Mask Theatre, the Great American History Theater, The Alpine Theater Project, Park Square Theatre and Zenon Dance Company. He has received both the Ivey and Sage awards for theater and dance as well as numerous "Best of the Year" honors from various U.S. newspapers and periodicals, and numerous choreographic and interdisciplinary awards, fellowships and grants from such organizations as the National Endowment for the Arts, the Minnesota State Arts Board, Target and the McKnight Foundation.



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## For CTC

**Jorge Cousineau** (*Set and Projection Designer*) is a Philadelphia-based designer of sets, lights, sound and projections for dance and theater productions. Over the last twenty years his designs have been seen and heard internationally in Germany, France, and Poland, regionally in New York City, Denver, Louisville, Milwaukee, Minneapolis and all over Philadelphia. Together with his wife Niki Cousineau and Scott McPheeters he co-directs their company subcircle. Jorge is a recipient of two Independence Foundation Fellowship grants. He was awarded the F. Otto Haas Award for Emerging Theater Artist and is a 2011 recipient of the Pew Fellowship in the Arts. He has received several Philadelphia Barrymore Awards as well as a Lucille Lortel Award in New York City.

**Sonya Berlovitz** (*Costume Designer*) designed *Alice in Wonderland*, *The Snow Queen*, the touring productions *Grimm Tales* and *Tremendously Tall Tales* by Capt. Eddie B. Brown and his *Traveling All-Star Yokels*, *Mississippi Panorama*, *Babe, the Sheep Pig* and *Mercy Watson to the Rescue!* at Children's Theatre Company. Productions elsewhere have included South Coast Repertory, Berkeley Repertory Theatre, PlayMakers Repertory Company, The New Victory Theater, The Guthrie Theater, American Repertory Theater, La Jolla Playhouse, The Bricklayers, the Jungle Theater, Ten Thousand Things, along with several dance companies including ARENA Dances and Minnesota Dance Theatre. She has received many grants and awards including a San Francisco Bay Area Theatre Critics Circle Award for Best Costume Design, an Artist Initiative Grant from the Minnesota State Arts Board and a Sage Award for Excellence in Dance Design. In 2007 and 2011, her designs for *The Miser* and *The Deception*, respectively, were chosen for exhibition at the Prague Quadrennial. Sonya is a 2017 McKnight Theater Artist Fellow.

**Paul Whitaker** (*Lighting Designer*) returns to Children's Theatre Company, having worked on many productions including *Seedfolks*; *Busytown the Musical*; *Shrek the Musical*; and *Cinderella*. His New York credits include The

Public Theater, Atlantic Theater Company, MCC Theater, Playwrights Horizons, Second Stage Theatre, INTAR Theatre, The LAByrinth Theater Company, The Rattlestick Playwrights Theater, The Play Company, Ma-Yi Theater Company, Mint Theater Company and others. Regional credits include La Jolla Playhouse, South Coast Repertory, Geffen Playhouse, Long Wharf Theatre, Huntington Theatre Company, Center Stage, A.C.T., Hartford Stage, Yale Repertory Theatre, Alley Theatre, George Street Playhouse, Dallas Theater Center and others. Paul is Lighting Designer/Theatre Consultant for Schuler Shook.

**Craig Gottschalk** (*Associate Lighting Designer*) is a Minneapolis based designer and the Lighting & Video Director for Children's Theatre Company. Regional credits include *Animal Dance*, *20,000 Leagues Under the Sea*, *Snowflake* (Children's Theatre Company), *Blues in the Night*, *Always Patsy Cline*, *Bombitty of Errors*, *Nobody Lonesome for Me*, *Route 66* (Milwaukee Repertory Theater), *Bat Boy*, *Spring Awakening*, *The 25th Annual Putnam County Spelling Bee*, *Blood Brothers* (CTC Theatre Arts Training Summer Intensive), *Dirty Rotten Scoundrels*, *Jerry Springer the Opera*, *Kiss of the Spiderwoman* (Minneapolis Musical Theatre), *King Lear* (Minnesota Shakespeare Project) *Into the Woods*, *Wizard of Oz*, *Once on This Island* (Minnetonka Arts on 7). He is a graduate of Westminster College (PA) and earned his MFA in Lighting Design through the University of Minnesota.

**Sean Healey** (*Sound Designer*) credits with CTC include *Cinderella*, *Seedfolks*, *The Wizard of Oz*, *20,000 Leagues Under the Sea*, *The Grinch Who Stole Christmas*, *The Cat in the Hat*, *The 500 Hats of Bartholomew Cubbins*, *Fashion 47*, and Disney's *High School Musical*. Other recent credits include: *Lonestar Spirits*, *The Oldest Boy*, *Le Switch*, *Two Gentlemen of Verona*, *Annappurna* (Jungle Theater); *Choirboy*, *Vanya And Sonya And Masha And Spike* (Guthrie Theater); *The Red Shoes*, *The Sorcerer's Apprentice*, *The Learning Fairy*, *Something Is Nothing*, *Milly and Tillie*, *To the Moon* (Open Eye Figure Theater); *Peter*

*and the Starcatcher*, "C.", *Steerage Song*, *Aida*, *Song of Extinction* (Theatre Latté Da). Mr. Healey is the recipient of an Ivey Award for his work on the Jungle Theater's production of *Shipwrecked!* He holds a BFA from the California Institute of the Arts.

**Victor Zupanc** (*Composer*) grew up in Canada and started studying music at age six. He earned his Master's Degree in Music Composition at the University of California, San Diego. Victor has worked on more than 300 productions as Composer, Musical Director and Sound Designer at some of the country's most prestigious theaters including The Guthrie, La Jolla Playhouse, Berkeley Rep, Playwrights Horizon, SITI Company, The Acting Company, BAM, Kennedy Center, South Coast Rep, San Diego Rep among many others as well as twelve countries worldwide. Victor has received many awards and honors including a 2016 Ivey Award for outstanding composition and sound design. His music is heard regularly on NPR. He has also scored several films. This is Victor's 27th season as resident Music Director/Composer at CTC where he has composed dozens of scores. He particularly enjoyed conducting a Chinese orchestra in Shanghai, China, performing *Dr. Seuss' The 500 Hats of Bartholomew Cubbins* translated into Mandarin. [www.victorzupanc.com](http://www.victorzupanc.com)

**Elissa Adams** (*Dramaturg*) is the Director of New Play Development at Children's Theatre Company. Since 1998, she has overseen the commissioning and development of more than forty five new plays produced at CTC, including plays by Nilo Cruz, Naomi Iizuka, Lisa D'Amour, Melissa James Gibson, Carlyle Brown and Will Power. She is the co-editor of *Fierce and True: Plays for Teen Audiences* and *Face of America: Plays for Young People*, both published by the University of Minnesota Press. Prior to her position at CTC, she served as Director of Playwright Services at The Playwrights' Center and Literary Manager/dramaturg at La Jolla Playhouse. She was a 2007 recipient of the McKnight Foundation Theatre Artist Fellowship. She holds an MFA in Dramaturg from UC San Diego.

**D'Arcy Smith** (*Dialect Coach*) is thrilled to work on *Seedfolks* again. He is an Associate Professor of Voice, Speech and Dialects at the University of Cincinnati. He was a resident voice, text and dialect coach at the Guthrie Theater and has worked as a teacher and voice/dialect coach in the United States, UK, Canada and New Zealand. He has also worked with numerous professional theaters, including: Actor's Theater Louisville, American Players Theater, Cincinnati Playhouse, Cincinnati Shakespeare Company, the Know Theater, the Jungle, Theatre Latté Da, Park Square, Penumbra, Children's Theatre Company, Illusion Theater, Circa Theater, Auckland Theater, Taki Rua and others. He has taught at the Central School for Speech and Drama in London, New Zealand's National Drama School, University of Minnesota, the Canadian National Voice Intensive and at York University.

**Jamie J. Kranz** (*Stage Manager*) is excited to be back with Children's Theatre Company having previously stage managed *Seedfolks*, *20,000 Leagues Under the Sea* and *Corduroy* (workshop). Other stage management credits include *DJ Latinidad's Latin Dance Party* and *Pussy Valley* with Mixed Blood Theatre Company. Jamie has also stage managed over 25 productions with Park Square Theatre, favorites include: *Flower Drum Song*, *The Snow Queen*, *Murder for Two*, and *Sherlock Holmes and the Ice Palace Murders*. Jamie received her MFA in Stage Management from Columbia University and is a proud member of Actors' Equity.



**Children's Theatre Company (CTC)** is the nation's largest and most acclaimed theatre for multigenerational audiences. It creates theatre experiences

that educate, challenge, and inspire for more than 300,000 people annually. CTC is the only theatre focused on young audiences to win the coveted Tony Award® for Outstanding Regional Theatre and is the only theatre in Minnesota to receive three Tony® nominations (for its production of *A Year with Frog and Toad*). CTC is committed to producing world class productions at the highest level and to



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## For SCT

**Courtney Sale** (*Artistic Director*) joined SCT as AD in August 2016. Previously, she served three years as Associate AD at Indiana Repertory Theatre (IRT). IRT directing credits include *Jackie and Me*, *The Giver*, *And Then They Came for Me: Remembering the World of Anne Frank*, *The Mousetrap*, *The Mountaintop*, and two iterations of *A Christmas Carol*. As a director, Courtney has developed plays with New Plays for Young Audiences at NYU/Provincetown Playhouse, Children's Theatre of Charlotte, Write Now, Dorset Theatre Festival, Denver Center Theatre Company's New Play Summit, New Harmony Project, and the Orchard Project. Her playwright/director collaborations include the works of Steven Dietz, Allison Gregory, Sherry Kramer, MJ Kaufman, Kirk Lynn, Jason Gray Platt, and James Still. Select awards include Indianapolis 40 Under 40, Austin Critic's Table Award and UT Austin Continuing Fellowship. Courtney has taught at IRT Summer Conservatory for Youth, Summer at Cornish, Temple College and University of Texas at Austin. BFA, Cornish College of the Arts. MFA, University of Texas at Austin.

**Linda J. Hartzell** (*Artistic Director Emerita*) served as Artistic Director of SCT and its Education Programs from 1984 until her retirement in 2016. She received her BA in Education from the UW and has directed over 70 plays for

SCT, most recently *The Lion, the Witch and the Wardrobe*, *Goodnight Moon* and *Chitty Chitty Bang Bang*; over 35 plays were world premieres, including *A Single Shard*, *Holes*, *Pink and Say*, *Still Life with Iris*, *The Odyssey*, *Afternoon of the Elves*, and *The Rememberer*. She directed *The Grapes of Wrath* at Intiman Theatre. Ms. Hartzell was formerly on the board of Theatre Communications Group, and is a former vice president of the United States Center for the International Association of Theatre for Children and Young People (ASSITEJ/USA). Hartzell currently serves on the Stage Directors and Choreographers Society Board and has been honored with the prestigious Gregory Falls Sustained Achievement Award given by Theatre Puget Sound, and the Mayor's Arts Award. She is a Fellow of the American Theatre. She was a recipient of the Distinguished Achievement Award from UW College of Arts and Sciences in 1994.

**Karen Sharp** (*Managing Director*) has been a member of the SCT staff since 1999. She honed her administrative skills teaching and coordinating arts education programs for over 20 years, including several years as a drama specialist in a public elementary school. In addition Karen has been an adjunct faculty member for the Seattle University MFA Arts Leadership program, Cornish College of the Arts, and serves as advisor to Bringing Theatre into the Classroom and is on faculty for Teaching Artist Training Lab. Karen has been a guest lecturer at many colleges and universities, and for over a decade was in the role of Seattle Children's Theatre Education Director and helped to spearhead the educational vision for the theatre. She has presented at several local and national conferences including the 2011 and 2013 One Theatre World conferences, 2012 AATE Theatre in our Schools regional conference and the 2013 and 2015 AATE national conferences. Karen is the immediate past Board President of TYA/USA and the current Board President of The Winifred Ward Scholarship Foundation.

# Special Thanks

**Mike Hase** (*Technical Director*) For the past 22 seasons, I have had the greatest of pleasures working with Sue Brekke and Linda Hartzell. These wonderful members of our SCT family have retired this year. My deepest respect, adoration, appreciation, gratitude and love go out to them as their contributions over the years to this organization, to this family and to myself cannot be quantified.

**Michael Wellborn** (*Production Manager*) is in his tenth season working with the amazing staff and guest artists at SCT. Prior to joining SCT, Michael was on the faculty of the University of Washington Dance Program. As a lighting designer for over 35 years, his work has been produced in, or has toured, the U.S., Egypt, Germany, the Netherlands, and Singapore, and has been seen in 25 productions here at SCT.

## 5<sup>th</sup> Avenue Theatre

## ACT Theatre

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## Village Theatre



Seattle Children's Theatre is a member of TYA/USA, the national center of the International Association of Theatre for Children and Young People.



SCT is a constituent of Theatre Communications Group (TCG), the national service organization for the nonprofit professional theatre.



SCT is a member of International Performing Arts for Youth (IPAY).



ACTORS' EQUITY ASSOCIATION, founded in 1913, is the U.S. labor union that represents more than 50,000 professional actors and stage managers. Equity endeavors to advance the careers of its members by negotiating wages, working conditions and providing a wide range of benefits (health and pension included).  
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The Director is a member of the Stage Directors and Choreographers Society, an independent national labor union.



The designers at this theatre are represented by United Scenic Artists Local USA 829 of the International Alliance of Theatrical Stage Employees.



Lighting, Sound, Staging, Property, Scenery, Scenic Art and Costume work is performed by employees represented by the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists, and Allied Crafts of the US and Canada, AFL-CIO, CLC.

Cover illustration by  
**Travis Jaworski**

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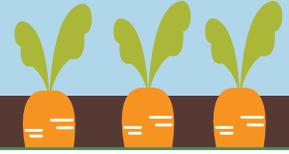
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# Creative Containers

## Tips from Tilth Alliance



**Adapted from *Your Farm in the City* by Lisa Taylor and the gardeners of Tilth Alliance.** *Ready to get gardening but don't have a yard or soil to start a garden? Fear not! Container gardening is a great option if you live in an apartment, are renting or have no in-ground space in which to grow vegetables – or you just want to add some pizzazz to your current garden. Containers are also helpful for yards where the only sunny spots aren't near soil or where soil is too hard to dig. Place containers on sidewalks, driveways, decks, patios, rooftops or around your yard.*



### TYPES OF POTS

- **Plastic** – lightweight, holds water well
- **Terra-cotta** – attractive, dries quickly
- **Glazed-clay** – colorful, holds water well, expensive
- **Half-whiskey barrels** – large, attractive, recycled, good drainage
- **Get creative** – kiddie pools, 5-gallon buckets, plastic tubs

### GETTING READY

Before you fill your container with soil, put it where you want it to be. Large pots filled with soil are heavy. Empty potting soil into a wheelbarrow or large tub and mix with water. The soil should be moist but not soggy. Fill the container loosely with potting soil. Leave about two inches at the top of your container. Shake the container to settle the soil. Now you're ready to plant!

### HOW TO PLANT

Decide what you would like to grow based on what you would like to eat and what will grow well in your garden. Pick up seeds and plant starts from a local nursery, farmer's market or plant sale. Seeds tell you how deep they want to be planted. Bury to a depth two to three times the thickness of the seed. To plant a plant start, remove it from its plastic pot, gently tickle the roots, place in a hole as deep as the roots, gently fill with soil and tamp down so the plant stays rooted. Baby plants need consistent water for the first several weeks. Check in regularly and watch them grow!

### IDEAS FOR THEME GARDENS

**Pizza garden:** tomatoes, sweet pepper, onions, basil, oregano, thyme and parsley

**Salsa garden:** tomatoes, jalapeno pepper, onions, cilantro

**“Plant part” snacking garden:** root – carrot, stem – celery, leaf – spinach, flower – calendula, fruit – cherry tomatoes, seed – sunflower

**For more information see the Tilth Alliance website!**

*Excerpted from Active Audience Guide. Find it at [SCT.ORG](http://SCT.ORG)*





# Library BOOKSHELF

Booklist created by Cecelia McGowen  
King County Library System

## A Message from a Show Sponsor



### For Children & Young Adults:

#### Fiction:

*The Curious Garden*  
Peter Brown

*The House That Jane Built: A Story About Jane Addams*  
Tanya Lee Stone

*Inside Out and Back Again*  
Thanhha Lai

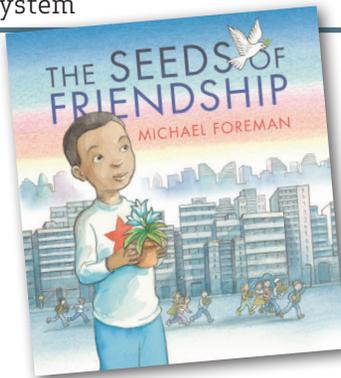
*The Ugly Vegetables*  
Grace Lin

*Lola Plants a Garden*  
Anna McQuinn

*Grandpa Green*  
Lane Smith

*My Three Best Friends and Me, Zulay*  
Cari Best

*Wonder*  
R.J. Palacio



*The Seeds of Friendship*  
Michael Foreman

*Adam, an immigrant boy in a big city, is lonely until he sees snow for the first time and starts to play with the neighborhood children. Then when he starts school he gets some seeds and begins to plant them with help from his new friends.*

#### Non-Fiction:

*Secrets of the Garden: Food Chains and the Food Web in Our Backyard*  
Kathleen Weidner Zoehfeld

At The Sheri and Les Biller Family Foundation, we aim to collaborate with organizations that present socially-charged productions which deeply engage their audience members around timely issues. Seattle Children's Theatre is uniquely impactful: audiences span all ages, and the theatre makes a special effort to include disadvantaged children through its wide variety of education and outreach programs.

The Biller Family Foundation's Theatre Enrichment grant program supports work that addresses critical, relevant, contemporary topics and sparks conversations within our communities. *Seedfolks* is an exemplar of such work, and outreach activities planned in conjunction with the play will amplify the show's themes of shared food and shared well-being.

We support musicals and plays that tackle social issues in an innovative, inspiring, and educational manner. Equally important to sharing powerful stories on stage is an organization's ability to arrange complementing activities that are welcoming to new and underserved audiences. We look to fund organizations with outreach that involves the whole community in a larger dialogue on the relevant messages of the play, whether that dialogue takes place inside the theatre, in classrooms, around family dinner tables, or in the garden.

We first partnered with Seattle Children's Theatre when last season's production of *Hana's Suitcase* received one of our first Theatre Enrichment grants made in Washington state. That extraordinary piece of theatre speaks directly to issues young people unfortunately still face: discrimination, racism, and hate crimes. We are immensely proud of that partnership, which brought in so many different community members and civic organizations, new donors, and first-time audience members.

Our greatest hope with *Seedfolks* is that your experience will prompt a conversation with your neighbors. Thank you for joining us, and enjoy the show!

**Sheri and Les Biller**

*The Sheri and Les Biller Family Foundation*

### For Adults Working with Children & Young Adults:

#### Non-Fiction:

*Square Foot Gardening with Kids*  
Mel Bartholomew

*Gardening Lab for Kids: 52 Fun Experiments to Learn, Grow, Harvest, Make, Play, and Enjoy Your Garden*  
Renata Fossen Brown

*Heroes of the Environment: True Stories of People Who Are Helping to Protect our Planet*  
Harriet Rohmer

*March: Book One and March: Book Two*  
John Lewis

*Rad American Women A-Z: Rebels, Trailblazers, and Visionaries Who Shaped Our History...and Our Future!*  
Kate Schatz

*Planting the Trees of Kenya: The Story of Wangari Maathai*  
Claire A. Nivola



#### Website:

**KidsGardening**  
<http://www.kidsgardening.org/>

*A resource for school and youth gardening since 1982, providing garden grants, research and curriculum. They create opportunities for kids to learn through the garden, engaging their natural curiosity and wonder by providing inspiration, know-how, networking opportunities, and additional educational resources.*



The Seattle Public Library

# WE ALL COME FROM SOMEWHERE

Since 1886, the Statue of Liberty has stood at the entrance to New York Harbor as a proud and enduring symbol of freedom and democracy. “Give me your tired, your poor, your huddled masses, yearning to breathe free,” are the famous words inscribed on the base of the statue to welcome anyone who is searching for new opportunities and a better life. Millions of immigrants got their first glimpse of the United States as they passed by Lady Liberty, and millions more entered this country from other cities in the west, south and north.

The United States is a country of immigrants. Although Native Americans lived on the land that is now the United States for many thousands of years, and many still live here today, the vast majority of people in the United States are immigrants or descended from immigrants. Not all came here by choice. From the early 1600s through the mid-1800s, hundreds of thousands of people from Africa were brought here against their will as slaves. However, many people have traveled to the U.S. from all over the world to start a new life and work towards the promise of a better future for their families.

People left their home countries for a variety of reasons, some of which were due to negative or disruptive conditions: to escape religious persecution; to flee from a country in the midst of war or a civil conflict; or to escape poverty due to crop failures or catastrophic natural disasters like droughts, typhoons or earthquakes. Others chose to leave to explore new and positive opportunities that the U.S. had to offer: an abundance of rich farmland; educational opportunities; job availability for skilled craftsmen and tradesmen or plentiful employment for workers in factories and industrial plants; or the chance to rejoin friends and relatives who were already living here.

They arrived in waves and often migrated to areas that were similar in climate to their homeland: Scandinavians from Sweden, Norway and Finland went to the Upper Midwest; Germans to Wisconsin and Pennsylvania; immigrants from China, Japan and the Philippines arrived on the West Coast; and people from Mexico, Latin America, the Caribbean and South America found homes in Florida, Texas, Arizona, New Mexico and California. Irish immigrants gathered in Boston, the Polish created strong communities in Chicago, and Jewish and Italian families formed large neighborhoods in New York City.

From 1880 to 1890 there were an estimated five million new immigrants and from 1900 to 1910 that number increased to more than eight million. One hundred years later, 1990 to 2010, saw more than one million new immigrants entering the U.S. each year.

In Cleveland, where *Seedfolks* is set, immigrants settled in clusters of neighborhoods where they could speak their native languages and enjoy shops, restaurants, places of worship and traditional activities to celebrate and promote their cultural heritage. Immigrants from Germany, Poland, Italy, Eastern Europe, China, Korea, India, Japan, Vietnam and many, many other countries found their way to live and work in the Cleveland area. African-Americans moved to Ohio in large waves following the American Civil War and during the 1920s.



*The garden in Seedfolks is a perfect example of how the immigrant experience in the United States has enhanced the quality of life for all of us who live here. The garden is built by incorporating the knowledge, history, education and diverse cultural traditions that everyone in the neighborhood offers to create a more vibrant, safe and welcoming community.*

Cities across the U.S., like Cleveland, noticed a similar trend: immigrants tended to settle in places along with other people from their homeland so they could share their native language and customs. To this day, cities all over the country still have areas known as Little Italy, Chinatown, Little Saigon and other neighborhoods, rich in cultural diversity and proud champions of their native history and traditions. In Seattle, we can enjoy the influences of Asian immigrants in the International District and Beacon Hill, Scandinavian cultures in Ballard, Italian influences in the Rainier Valley, and long-revered cultural and culinary institutions in the Central District originally settled by African-Americans.

Children of immigrants have unique challenges and experiences. Sometimes they have traveled from their native country with their parents, other times they have been born in this country after their parents arrived. Many of the immigrant neighborhoods are places where the native languages are spoken, and often the same language is spoken in the home. Children are enrolled in school where they learn English, and often become more proficient at it than their parents or grandparents. Learning English, though, is usually one of the biggest concerns for the children. Sadana, an 11-year old who moved from her hometown in India to New York City, says, “My brother and I go to a public school. I don’t like school much because I don’t have any friends yet and I don’t know English well. I really miss my friends in India.” Taylor, an 11-year-old, is Korean. He and his family settled in Atlanta, Georgia, and he says, “I was a little nervous about moving because I was worried about how I was going to make friends and improve my English. My oldest brother likes it here because he speaks English well.”

As children continue to grow and progress in school, they can often experience moments of conflict as they try to assimilate into the new American culture, and continue to be exposed to their family’s culture, language and traditions. “I think that where you are at the present is the most important, but at the same time it’s essential to not let go of where you’ve been. You should not have to let go of your roots to be a part of American society,” says Avnee, a 22-year-old, British- and Indian-American. Sasha, a 19-year-old, Russian-American, offers this observation, “Growing up, I always felt like the Russian kids didn’t have as much respect for their heritage as I did. I found much more solace being the Russian one among my Puerto Rican, Italian, Polish, Ghanaian and American friends. The amalgamation of cultures and backgrounds made for such a richer experience.”

The garden in *Seedfolks* is a perfect example of how the immigrant experience in the United States has enhanced the quality of life for all of us who live here. The garden is built by incorporating the knowledge, history, education and diverse cultural traditions that everyone in the neighborhood offers to create a more vibrant, safe and welcoming community.

## RESOURCES:

### SCHOLASTIC:

Meet Young Immigrants

### NY TIMES:

Children of Immigrants

### EMIGRATION.LINK:

Push and Pull Factors of Immigration

### SITES.GOOGLE.COM:

Cleveland and its Neighborhoods

THIS ARTICLE WAS EXCERPTED FROM THE *SEEDFOLKS* AAG, AVAILABLE FOR FREE DOWNLOAD AT SCT.ORG

## Just For Kids!



### A GARDEN OF SENSES

The pleasure of a garden is in the way it stimulates our senses. You can tell a lot about a gardener by the plants they choose. Use the boxes below to describe a garden plant.

Whose plant is this? (It could be yours, or a friend or family member's, or the plant of a character from <i>Seedfolks</i> or elsewhere.)	
What is the name of the plant? (It can be a real name, or a made-up name for a real plant, or an imaginary plant you make up.)	
How does the plant sound? (Does it rustle when the wind blows, does it crackle, does it have pods that pop open? Or is it always silent?)	
What does it smell like?	
What does it taste like? (Unless you are sure a plant is edible, don't go around tasting plants to find out what they taste like. Use your imagination.)	
What does it feel like when you touch it?	

What does it look like? (Draw your plant here.)



Excerpted from Active Audience Guide, *Seedfolks*. Find it at [SCT.ORG](http://SCT.ORG) under "For Educators"

# SCT Individual Donors

Seattle Children's Theatre recognizes the generosity of the following individuals that have contributed to our Annual Fund, Gala Raise the Paddle, or Education programs in the last twelve months. These contributions were received between October 27, 2015 and December 27, 2016 and have allowed SCT to continue changing the lives of thousands of children and families in our region by creating access to the world of live theatre and arts education.

To learn more or to make your tax-deductible donation, please visit [www.sct.org/support](http://www.sct.org/support) or call 206.859.4008.

*"SCT is a unique gift to Seattle and the surrounding areas. The quality of the productions and the spirit with which they are carried out are truly outstanding. We want as many kids as possible to be inspired by the work of SCT."*

—Anonymous

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Please contact [eroh@sct.org](mailto:eroh@sct.org) or 206.859.4008.

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\* In-Kind

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**Karen Sharp** Managing Director

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Jordan McMakin  
Marketing Coordinator  
Connie Moffit  
Institutional Giving Manager

Brooke O'Neal  
Director of Development  
Kanani Reichlin  
Sales & Database Manager  
Paul Richter  
School Show Coordinator  
Liisa Spink  
Capital Campaign Manager/  
Major Gifts Officer

## ADMINISTRATION:

Eric Bischoff  
IT Administrator  
Riley Kimsey  
Business Office Associate  
Sue McAllister  
Accounting and HR Manager  
Patrick Schroeder  
Director of Finance

## PATRON SERVICES:

Kathryn Bolling  
Patron Services Associate  
Stephanie Couturier  
House Manager  
Kate Drummond  
Patron Services Associate  
Aimee Filippi  
Patron Services Associate  
Elizabeth Freebairn  
Patron Services Associate  
Tammy Hase  
Volunteer Coordinator  
Fredrik Hedstrom  
Patron Services Associate  
Sarahann Rickner  
Patron Services Manager  
Sean Ryan  
Patron Services Associate  
Willa Schober  
Patron Services Associate  
Megan Wright  
Patron Services Associate

## PRODUCTION:

Nanette Acosta  
Costume Shop Manager

Rhonda Cochran  
ASL Interpreter  
Tobias Cullins  
ASL Interpreter

Elizabeth A. Friedrich  
Properties Shop Manager

Alexis Garrigues  
Company Manager

Michael K. Hase  
Technical Director

Eric Koch  
Assistant Technical Director

Ellie Savidge  
Sign Coach

JoAnna Smith  
ASL Interpreter

Beth Ellen Spencer  
Associate Production Manager

Chris R. Walker  
Resident Sound Designer

Michael Wellborn  
Production Manager

## BACKSTAGE CREW:

Craig Bradshaw  
Master Electrician  
Michael White Hayes  
Lead Sound Engineer  
Allysa Johns  
Lead Electrician  
Nick Koester  
Lead Electrician  
Nick Lauris  
Master Stage Carpenter  
Emily McLaughlin  
Wardrobe Assistant  
Mandy Mueller  
Lead Dresser  
Erin Perona  
Wardrobe Master  
Jackie Roberts  
Lead Stagehand  
Joseph Swartz  
Master Sound Engineer  
Kyle Thompson  
Lead Sound Engineer  
Alex Trewin  
Lead Stagehand

## COSTUME SHOP:

Cora Brown  
Lead Stitcher and Crafts Assistant  
Kim Dancy  
First Hand  
Kellie Dunn  
Crafts Master  
Shellie Moomey  
Master Draper

## PROPERTIES SHOP:

Daphne Maurides  
Master Properties Artisan  
Todd Peacock-Preston  
Lead Properties Artisan

## PUPPETRY SHOP:

Annett Mateo  
Master Puppet Artisan

## SCENIC SHOP:

Ashley Bailey  
Assistant Charge Artist  
David Baldwin  
Scenic Carpenter  
Jeffrey Cook  
Charge Scenic Artist  
Brian "Chili" Culver  
Master Scenic Carpenter  
Zach Danneker  
Scenic Carpenter  
Clark Sandford  
Scenic Shop Foreman

## TEACHING ARTISTS

Geoffrey Alm  
Hattie Andres  
Lauren Appel  
Dave Baldwin  
Joanna Barnebey  
Jeremy Behrens  
Jeff Bell  
Meredith Berlin  
Britt Boyd  
Eric Bradler  
Ann Marie Caldwell  
Keni Cohen  
Andrew Coopman  
Shelia Daniels  
Kimberly Dare

Emuna David  
Alban Dennis  
Chris Dewar  
Mercedes Diggs  
Kate Drummond  
Andrea Ichikawa  
Kate Jaeger  
Ian Jagel  
Eric Johnson  
Gillian Jorgensen  
Amy Jurkiewicz  
Tara Kaine  
Laura Knotte  
Scott Koh  
Anita Kuroiwa  
Annie Lareau  
Chelsea LeValley  
Rachael LeValley  
Michael Loggins  
Jessica Low  
John Lynch  
Rob Martin  
Michael Massey  
Andrew McMasters  
Dana Mitchell  
Lisa Moncur  
Brandon Peck  
Michael Place  
Beth Pollack  
Natasha Ransom  
Kathryn Reed  
Angela Rinaldi  
Carol Roscoe  
Jane Ryan  
Karen Sharp  
Therese Sloss  
Emily Veling  
Amber Lee Williams  
Kate Wisniewski  
Amber Wolfe  
Matt Wolfe

## TEACHING APPRENTICES

Kate Chiappe  
Steph Couturier  
Biz Freebairn  
James Lynch  
Maia Nowack  
Kendall Uyeji



**Seattle Children's Theatre**  
201 Thomas St. Seattle, WA 98109

ADMINISTRATION  
206.443.0807

EDUCATION/DRAMA SCHOOL  
206.859.4040

DEVELOPMENT OFFICE  
206.859.4007

TICKET OFFICE  
206.441.3322



## We're in the Loop!

Seattle Children's Theatre is extremely pleased to announce that in September 2016, hearing loops were installed in both of our theatres. This new technology has quickly become the preferred assistive listening system for bringing clear sound to people with hearing loss. The system is hearing aid compatible and protects the privacy of those using it, while not intruding on the experience of nearby patrons. Equipment can also be borrowed from SCT. For the 48 million Americans with hearing loss, the loop boosts and invigorates their experience of the living performance arts.

This wonderful innovation was made possible only through the generosity of SCT's funders. With deepest gratitude, on behalf of the children, teachers and families who will benefit, we thank them.

**The City of Seattle Office of Arts & Culture**

**4Culture**

**D.V. & Ida McEachern Charitable Trust**

**ArtsFund – Power2Give**

**Anonymous Major Donor**

**Lou and Cheri Perazzoli**

*Special appreciation goes to the Hearing Loss Association of Washington, its initiative Loop Washington, and Loop Washington's founder, Cheri Perazzoli. Their generosity and guidance helps SCT offer this inclusive experience for all children and their families, regardless of their ability to hear.*

# AUDITIONS

## STUDENT SHOWS 2017

**RAGTIME**  
★ SCHOOL EDITION ★

**MADAGASCAR**  
A MUSICAL ADVENTURE JR.

MARIO AND THE COMET

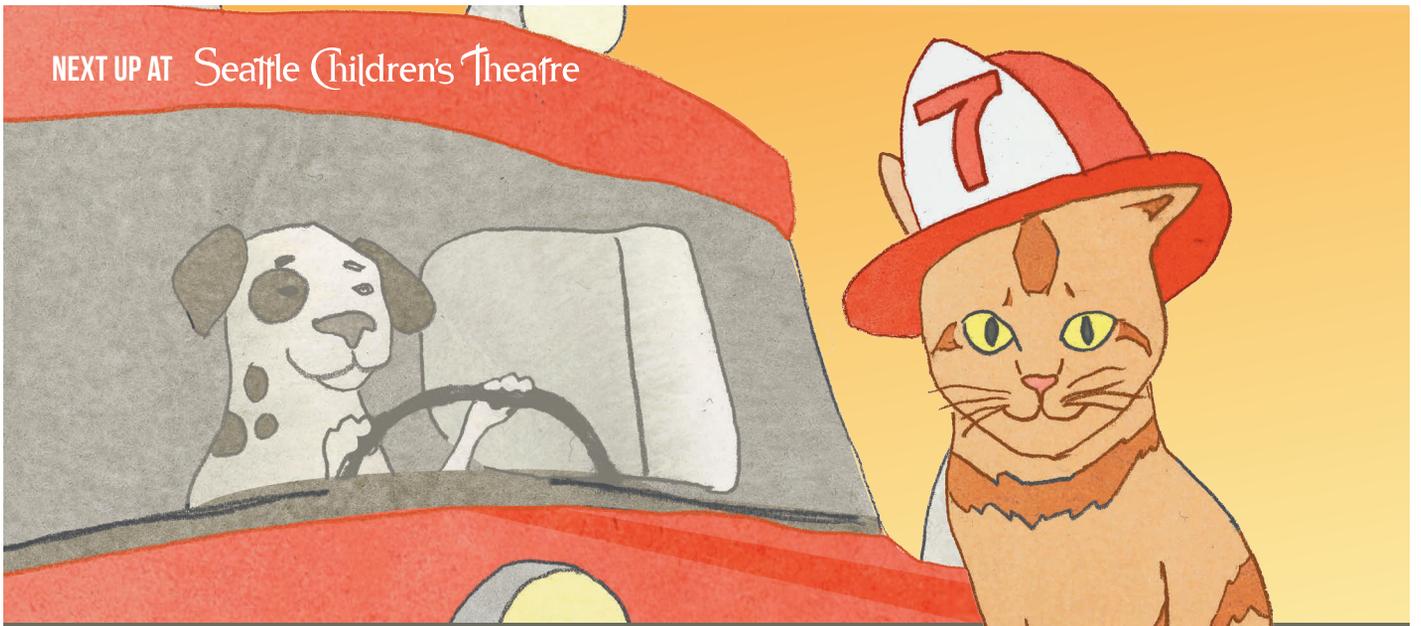
TWELFTH NIGHT:  
OR WHAT YOU WILL *The Tempest*

GRADES 4-12, CALL 206.859.4040 TO SCHEDULE AN  
AUDITION, VISIT [SCT.ORG](http://SCT.ORG) FOR MORE INFORMATION  
GENERAL AUDITIONS RUN THROUGH APRIL 10



Seattle  
Children's  
Theatre  
Drama  
School

NEXT UP AT Seattle Children's Theatre



# Fire Station 7

APRIL 13 - MAY 24, 2017 | VISIT [SCT.ORG](http://SCT.ORG) OR CALL 206.441.3322 FOR TICKETS

UNION BANK